

1 V 261



pour le  
**PIANO**  
par  
**MASZYŃSKI.**  
**PIOTR**

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LEIPZIG et HAMBURG  
**FRITZ SCHUBERTH** junior.  
CRACOVIE, G GEBETHNER & C<sup>ie</sup>  
VARSOVIE, GEBETHNER & WOLFF.

lit. Mękarski 40 Krak Przedm w Warszawie

**M. ARCT**  
KSIĘGARNIA, SKŁAD I WYPOŻYCZALNIA KUT  
w Warszawie, Nowy Świat № 53.



## POLKA DE BAL.

Piotr Maszyński.

Andantino.

*p*

*p*

*pp*

*rit.*

Tempo di ballo.

*p*

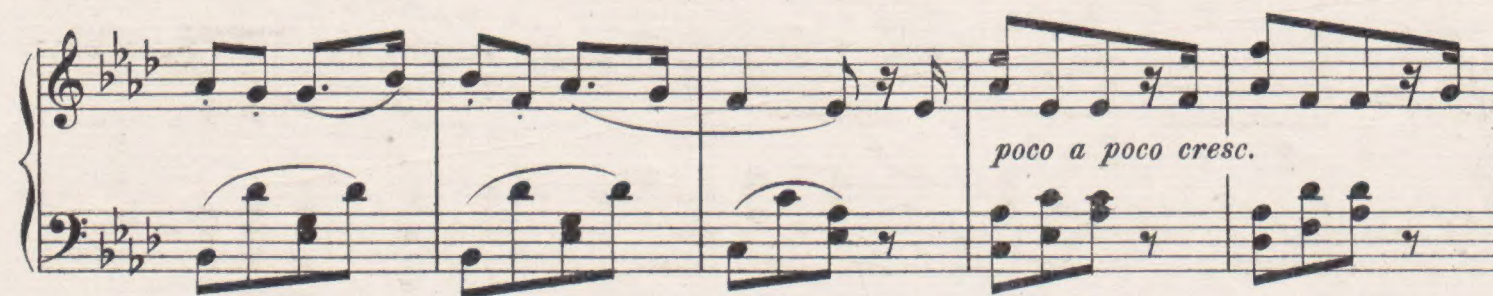
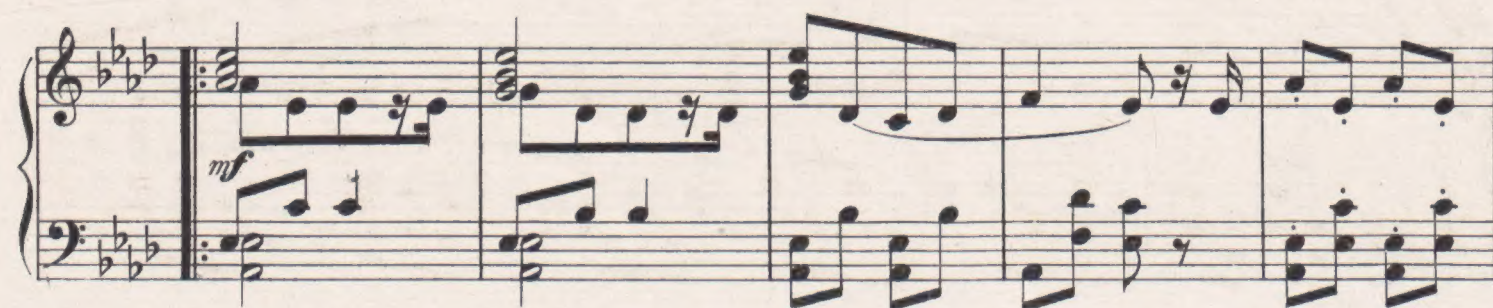
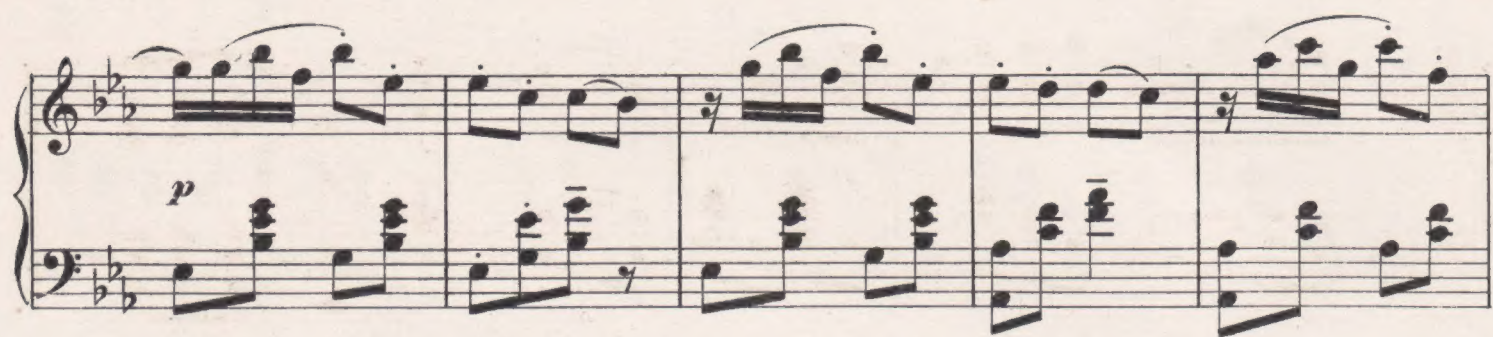
*p con garbo*

G. 1303 W.













The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords and eighth-note patterns in both hands, with a repeat sign at the end of the system.



The second system continues the musical piece. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation shows a mix of chords and moving lines, with a repeat sign at the end.



The third system of musical notation features a *p* (piano) dynamic marking. The music continues with a variety of chordal textures and melodic fragments, ending with a repeat sign.



The fourth system includes the instruction *poco a poco dimin.* (poco a poco diminuendo). The notation shows a gradual decrease in volume or intensity towards the end of the system.

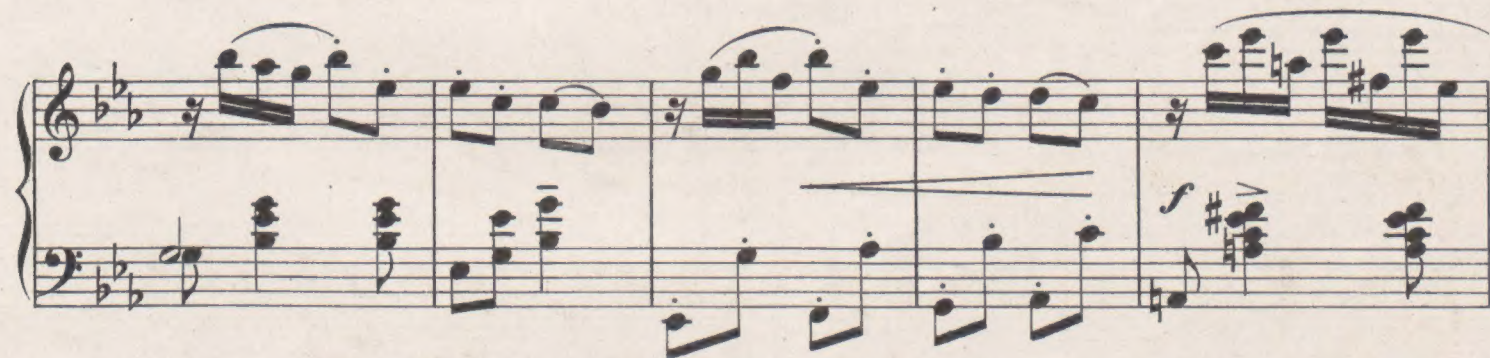
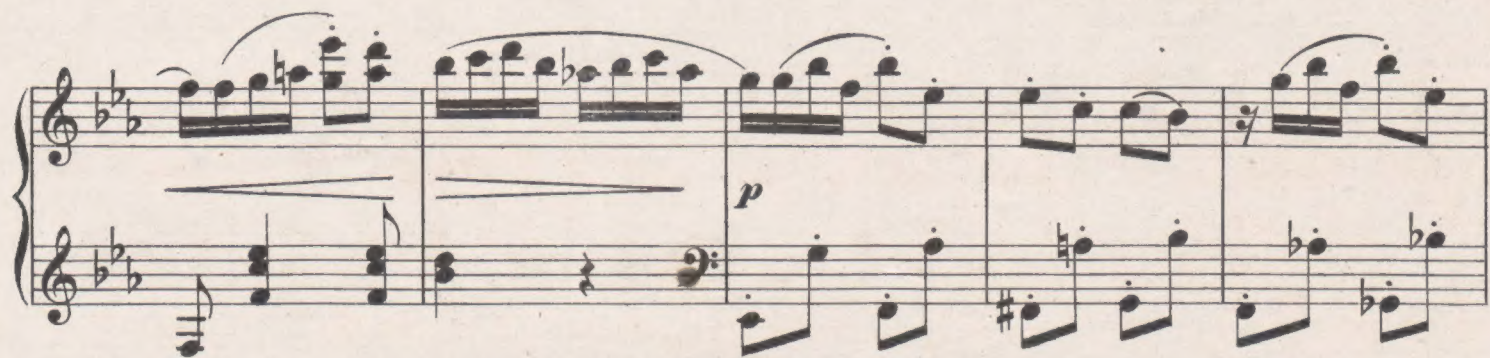
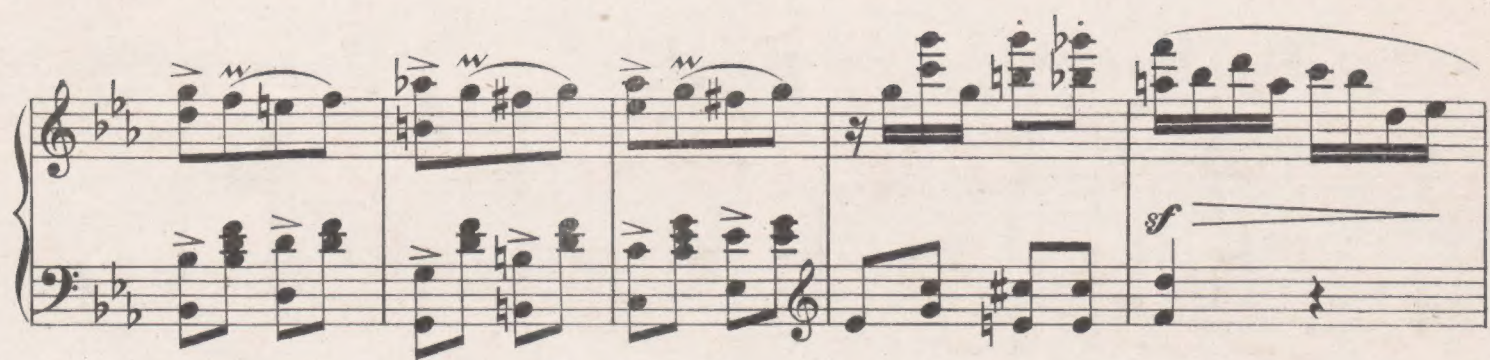


The fifth system of musical notation concludes the piece on this page. It features a *f* (forte) dynamic marking and ends with a final chord and a repeat sign.











# NOWOŚCI MUZYCZNE

ROSENZWEIG. Czy ja cię koeham, Wale 40. kop. (do śpiewu 40. kop.)

MILLÖCKER „Biedny Jonathan“ Wale 40. kop.

MILLÖCKER „Biedny Jonathan“ Polka 20. kop.

ROEDER. Gondoller, Wale 40. kop.

LOWTHIAN. Venetia, Wale 50. kop.  
il canto ben marcato.

SCHRAMMEL. Z nad Jeziora, Polka 40. kop.

WALDTEUFEL. Pomona (Herbstweisen) Wale 40. kop.

WACHS. Les Myrtes, Valse de Salon 50. kop.

GILLET. Marzenie o balu (Loin du Bal) Intermezzo 30. kop.

GALL „Dziewczę z buzią jak malina“ przez Spindlera 40. kop.